

# NEW YORK CLIPPER

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## IF LIFE'S A STAGE.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY T. C. HARRAUGH.

If life's a stage, as Avon's bard  
In vanished ages sung,  
We play our parts upon its boards  
Together, old and young.  
The curtain rises on a scene  
In which a cradle stands,  
And falls upon a silvered head  
Pulled down by wrinkled hands.  
How many make of life a farce  
That's painful oft to see!  
Whilst others take the leading roles  
And give us tragedy.  
We play the roles that give no choice,  
And oft against our whim;  
With aching hearts we often play  
A comedy most grim.

From youth to age we strut life's stage  
And play another's part;  
Beneath the tinsel of the age  
We hide a weakling's heart.  
Behind the scenes all hearts are brave,  
No matter what the play;  
But in the light our courage falls  
And bids us turn away.

If life's a stage, how many fall  
To play their parts and gain  
A measure of the world's applause—  
It's loud, triumphant strain!  
It reck's not where we play our parts,  
In country or in town—  
How many long to hear the bell  
That rings life's curtain down!  
With hearts of oak play out the parts  
That fate to you assigns;  
If it be tragedy, be brave,  
Nor stammer at the lines.  
The world looks on to praise or kill—  
It lies with us to say  
If we will ring the curtain down  
Upon a ruined play.

He truly spoke who in the sun  
Saw Avon's waters flow;  
For him life was a stage and he  
His part played long ago.  
Life is a stage where we enact  
The drama of the years;  
Then let us nobly play our parts  
In smiles and not in tears.

## THE SECRET OF SMUGGLER'S CAVE.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,  
BY T. WILSON BENNETTE.

"What has come over you, Jenny? You don't seem to be the same girl at all!"  
"I am the same girl now as I have ever been. It is only your jealous nature that distorts me into another being."

"Yes, I am jealous, insanely jealous, of anything that can assail your spotless character. But I am not jealous of the man who, it is very evident, has come between me and the once bright, happy and light hearted little woman who has promised to be my wife. You're changed ever since this handsome and dashing Mr. Lancaster has been boarding at your aunt's up the street. The neighbors have hinted about his too marked attentions to my future wife. Can you wonder at my speaking of the matter?"

"The neighbors had better attend to their own affairs, and you to your duties at the mill. Have you taken to spying upon my actions, Alfred?"

"Don't call me Alfred; let it be plain Alf., as it used to be. I can't prevent the neighbors talking, can I? And my reason for not being at the mill tonight is because mother is not feeling well, and I had to call in the doctor, and then stay to get his prescription filled."

"Your mother sick! I am sorry!" the girl said quickly, her better nature prevailing, while a look of sadness overspread her fair features. She laid one little hand upon her lover's arm. "Forgive me, Alf., if I am cross to you," she continued, in a repentant mood; "but I believe I am changed of late. I don't quite know myself at times. But can I do anything for you at the house?"

"No, thank you," said Alfred, in a lighter tone of voice, his heart lightened by her change of manner. "I left mother sleeping quite nicely, and if I could only find Phil Allen I would let him stay with mother till my shift was through—for I want to return to work and earn all I can. You know why, Jenny?"

"Don't let us talk of that now, Alf. At least, while your mother is not feeling well."

"I think if she could know of your solicitude regarding her health she would speedily recover. I am afraid she is worrying over something. But you have evaded my question. I must ask you please not to permit this man to show you so many attentions. He is a fine gentleman, and when such as he attempts to come between promised man and wife it looks suspicious. I'd give up my life to make you happy, Jenny, but his persistency in following you about enhances the mystery surrounding him."

"What do you mean by mystery, Alfred?"

"He is seldom seen about during the day, and I have heard the weavers say he frequents the bar rooms and other questionable resorts until they close for the night, and sometimes has to be helped to your aunt's. I am not a tale bearer, but I speak for your own good, and for the last time. Nothing can come of your knowing this man; I feel it in my heart. A weight of some impending trouble oppresses me, and I cannot shake it off. But now I intend to trust all to the future, and I'll wait till you are once more the old, trusting, loving, gentle Jenny who said she'd be a weaver's wife, and who wished for no grander station in life than to share all with the man who loved her well enough to lay the world at her feet."

"Hist! Is that yourself, Mister Alfred?"  
Alfred and Jenny were standing by the porch of the house where Jenny Muirhead's parents lived. One of those pretty little cottages that made the main street of Brampton so cozy and picturesque—

Brampton, a flourishing mill town, made up of the better class of weavers, etc., who made good wages, were thrifty of habit, and strived to own their own little homesteads. Alfred Morton was the only son of a widow, whose husband had died six years prior to the opening of our story, leaving a mortgage upon the house in which they lived, and which the son struggled manfully to wipe out, and then bring to it as his wife pretty Jennet Muirhead. As they stood together talking they had not noticed the approach of anyone, and they were both startled at the half whispered sentence:  
"Hist! Is that yourself, Mister Alfred?"  
"Oh, it's you, Phil, is it," said Alfred, with a light laugh. "Well, I'm glad you are here, for I

father had been a strong friend to Mr. Morton, the elder, and —  
"Star gazing, moonbathing, or what?"

Jennet started. Mr. Lancaster with his soft, graceful tread, had come upon her quite unawares. A slight flush suffused her cheeks, and her heart began to beat wildly. "How you startled me, Mr. Lancaster!" she faltered; "but—in reply to your question—I was doing neither. Mr. Morton has just left me, and I was about to retire."

"Morton?" he queried. "Ah, yes—the weaver."

"But an honest gentleman!" she quickly replied, her soul in arms.  
"Really, that is accepted without question. We will not discuss him now, if you please. Apropos,

I was too precipitate. Twenty-four hours may accomplish much. I must resort to some of my old dodges, and remove this lover from my path, curse him! And a curse upon that jade who turned up at such a time as this!"

"Spare your curses, Bobby, or they may come home to you," hissed a female voice in his ears. He turned with a muttered imprecation, caught the speaker by the arm, and pushed her within the shadow of some trees.

"You she devil! you've followed me again, have you? Now, out with it; what do you want?"

"I want what everybody wants—money!"  
"The last time I gave you money you promised to trouble me no more. And now you pursue me—

"Here I am, Bobby, dear, right on the bridge. Have you got the stuff?"

"Yes, it is here, all in small bills—nothing larger than V." The woman took the money, kissed it, and chuckled as she placed it the bosom of her dress. "Now then," continued Lancaster, "get away from here quick as you can, and stick to your bargain."

"All right, Bobby; don't be alarmed. But as this will perhaps be our last meeting, just give us a farewell forever kiss, won't you?"

"I have stuck to my part of the agreement, you adhere to yours. Good bye to you forever."

"Bobby, you'll give me that kiss, or I don't leave here to night—see!"

"You devil incarnate! You'll defy me? What if I take back the money again?"

"You don't do it! You don't! Try it, and I'll tell 'em who Bobby Lancaster is. I'll expose you as the gambler, counterfeiter and burglar that you are!"

"Curse you! will you shut up your mouth?"

"No! I'll stay now to spite you. I'm your legal wife, and I've a right —"

There was a sudden flash of something bright, a stifled scream, a falling form that was caught by the man, who tore at the woman's dress, grasped the roll of bills and then gave her a push that sent her over the bridge into the water. A splash, a stifled cry, and then utter silence over all.

"Alfred a murderer, father! I'll not believe it! Whom did he murder?"

"Some woman unknown. She applied for work at the mill yesterday, but she smelled so strongly of liquor, and had such a generally bad appearance, that I refused her."

"But have they proved this murder—and how?"

"By a knife belonging to Alfred Morton, found by the Upton Bridge. Evidences of a struggle all about the place; bloody marks upon the latch of Mrs. Morton's gate, and upon the grass where the villain tried to rub it off his hands or boots. Alfred was seen talking to this woman last night about nine o'clock. That is all the evidence. But, strange to relate, the body of the woman has not yet been found."

"Then the evidence is not admissible!"

"Well, it seems the woman's wrap was torn from her shoulders and found by the bridge; a piece of her dress was seen fluttering from a nail on a plank of the bridge. Evidently, after the murder was committed, the body was cast into the stream, and the waters have carried it down over the dam. Parties are now searching for it."

"And you believe Alfred capable of committing this crime? What motive could he have had?"

"My poor lass, men and women are the same the world over! But give me reasons to believe him innocent, and I'll spend my last dollar to prove it!"

"Oh, dear father, be his friend, for my heart tells me he is innocent. For the love you bear me, father, I ask this of you."

"Well, my poor lass, for your sake, I'll do all I can for Alfred. I must go now, for he is to be arraigned at 9.30, and I must be on hand to do my duty. Keep up courage, lass, keep up courage." Though a rough man, Mr. Muirhead's heart was full of kindness, and as he pressed his only child to his breast and kissed her tears filled his eyes. She saw them, and laid her head upon his bosom and wept.

"Father, father," she sobbed, "you must do this for me, or my heart will break. But we are waiting precious time. You go to the court room, and I will try to cheer up poor Mrs. Morton."

Brampton was excited as it had never been before. It was a strange case. A murder had been committed, and everything pointed to Alfred Morton as the murderer. For two hours of his time that night he would not account, yet swore he had not been in the neighborhood of the bridge all that day. He was strangely agitated when arrested, but refused to answer a single question. He admitted having spoken to the woman about work at the mill, and as to his knife—he had lost it, that was all. Accordingly, the coroner's jury found him guilty of having murdered some unknown woman, whose body had not yet been found.

And so a week passed away. The day of the trial was at hand, and the court house was full to suffocation. Alfred Morton sat on the prisoners' bench, pale and dejected, his only friend, seemingly, being his old, feeble mother, who sat by his side.

But outside there was a brave girl devoting all her energies to unwinding the chain of circumstances enveloping the prisoner's guilt. For seven days she had haunted the scene of the murder, aided by a city detective whose services she had engaged; but all to no avail. Fate was working against her. Her every effort proved futile. On the day of her lover's trial she dressed herself for the purpose of sitting by his side, hoping that he above would give her some inspiration—something, anything, to turn the tide in Alfred Morton's favor. Just as she passed through the garden gate, up the street with a rush and a shout came Phil Allen, his hat in his hand and his long hair streaming behind him.

"Rah! Miss Morehead, I know—I know!" he shouted. "Give me half dollar 'n' yer kin know wot I know."

"I will give you a half dollar not to annoy me now, Phil," she kindly said. "Here, take it."

The half witted lad placed the money between his teeth, looked at it carefully, and then running after Jenny and clutching her by the arm, he cried: "Kermon, Miss Morehead, kermon; I'll show yer ter 'ooman—kermon!"

Jenny caught him by the shoulders, and, forcing him to look her squarely in the face, her heart in her mouth the while, she hurriedly questioned him as to what he meant.

"Tell yer, Miss Morehead," he said, in a thick, guttural tone, "me 'n' ter boys was goin' ter play pirates down by ter cave by ter river. We had ter chance cos all's down ter court house. So we stole St. Budd's boat an' rowed over. Wen we landed 'n' went ter go into ter cave dere was ter woman I saw chinnin' ter dandy dat night."

Jenny waited to hear no more. Down the street she started, taking the nearest road to an old cave like opening some boys had constructed years and years before, and which the present generation had nicknamed the Smuggler's Cave. Arriving there

want you to stop at my house tonight until I return."

"Yes, but I want to see yer, Mister Alfred. Ter lad's all seed a sperrit, an' ter sperrit chinned ter dandy man, Mister Lancaster, an' he got jes' a wite 'a ter sperrit' herself."

"You must not talk like that, Phil. There are no sperrits nowadays. Come with me up to the house, and don't talk nonsense. Good night, Jenny, little wife that is to be."

"Good night, Alf., dear. And if I can be of any service, let me know, please." Then, as her lover passed through the gate, she lightly ran down and called him back. "Alf., please don't mind me, for I wish—oh, I wish for you to trust me, and believe that my love is all yours. Alf., I feel strangely apprehensive, now that you are about to leave me."

"Pshaw! Don't let that half witted boy's tongue unnerve the dearest and sweetest girl that ever lived. Kiss me good night, Jenny; Phil's not looking."

A hurried clasp of the hand, a quickly exchanged kiss, and the lovers parted. She watched his tall form as it disappeared in the darkness beyond, and breathed a fervent prayer for his well being. Her soul was torn with conflicting emotions. For the past few days of her life she had listened to words of adulation and flattery from the lips of one she had known but a few short weeks. Robert Lancaster, the stranger, had tempted her with honeyed speeches, and to the simple maiden his words had engendered a doubt as to the true feelings with which she regarded her approaching marriage with Alfred Morton. His well chosen language, dignified bearing, air of refinement and stylish appearance had wrought and havoc with the gentle maiden who had never been beyond the county that gave her birth. And she could not help mentally contrasting this new comer with her lover. There was a something strongly lacking in the former that was very much in evidence in the latter—the upright and noble qualities of true manhood. Alfred and she had been playmates, schoolfellows; her

have you forgotten that you promised to see me this evening? Let this night's discourse be one never to be forgotten, for I—I may never see you again. I think of returning to the city tomorrow or the next day, and —"

"So soon?" exclaimed Jenny. "Why, I—I —"

"You thought I would stay here all Summer? So I at first intended, but circumstances have arisen calling me away at once. What matters it? You will not miss me, and I, with the cares and burdens of business, will vainly strive to forget that I leave in Brampton the one bright and beautiful memory of my life. Believe me, if I could only hope to leave behind me one who will sometimes think of me kindly, whose eyes will moisten when I am gone, whose heart will send up daily a prayer for me, some of the bitterness of my existence would be sweetened by the thought."

"Mr. Lancaster, I assure you, if it will lighten the cares of your life, I will ever breathe a prayer for your success; I will always harbor a kindly wish for you; a wish that I —"

"A wish that you might share all with me? Oh, Jenny—forgive me, Miss Muirhead. But may I hope there is yet a chance to win you; that you love me; that you —"

"Stop, sir, stop!" cried the girl, disdainfully. "This is ungenerous in you! You well know that I am the promised wife of another man. He is but a weaver, yet without deception. Forgive me, if I have wounded your feelings, but if I have forgotten myself while listening to your deceitful words, failed in my duties as Mr. Morton's affianced wife, it was because—because — Oh, sir, leave me! I know not what I say—leave me! Good night, sir; good night!" She ran hastily up the steps of the house, turned, whispered in tear broken tones: "Good night and goodbye for ever," and was gone. He heard the key turned in the lock, and a hard, cruel smile lurked about the corners of his mouth.

"I almost had her then," he muttered. "If I use diplomacy she may not become the weaver's wife."

seek to ruin me—asking me for more money?"

"Who has a better right, Bobby? Ain't I yours, and ain't you mine?"

"No, and you know it. We're divorced!"

"That's a devilish lie, Bobby, and don't wash!" said the woman, with a cunning leer. "Oh, no, Bobby, you can't fool me; not any. But to business. They tell me about here you're flushed, trying to entrap some village maiden. Go on, bag your game, Bobby; but you'll give me some stuff, or I'll blow you. I didn't know you were here, or I'd been around sooner. But I didn't chase you up this time. I walked from Upton this noon, and applied for work at the mill. They wouldn't have me—said I'd been drinking —"

"And you're drunk now, curse you!"

"I can't help it, Bobby; you kinder broke me all up when you shook me, and then—then I got in the way of drinking. That sin lies at your door, Bobby. But I'll not reproach you for it. Give me some money, and I'll tramp out of here tonight, and you may go to the devil, for all I care."

"I've only a few dollars about my person, but meet me down by the bridge in an hour, and I'll give you a hundred—do you hear?"

"I'm your chicken, Bobby. In an hour, mind, with the hundred—and then I'll fit."

"And don't let anybody see you," he cautioned her as she moved away. He bitterly cursed the fate that brought his discarded wife to Brampton. He thought he could safely trust her this time. She out of the way, he could prolong his own stay. Her sudden appearance before him earlier in the evening had prompted him to leave sooner than he wanted to, but now—well, he would stay on at Brampton and win Jennet. The first move to make was for money at his boarding house. Passing by the Muirhead Cottage he saw something bright on the sidewalk. It was a knife used by wood pickers. He was about to pass on, but he stooped down, picked up the knife, and placed it in his hip pocket.







## OFFICE

A vertical, textured strip, possibly a book binding or a piece of fabric, running down the center of the page. The strip has a fine, repeating pattern and is flanked by dark, solid areas on either side.

100

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The left edge of the page is bound into the book's spine, showing the inner structure of the binding. The right edge of the page is slightly irregular. There is no text or other markings on the page.

100

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The left edge of the page is bound, showing the stitching and the inner cover material. The overall tone is warm and slightly yellowed, consistent with the 'Antiquarian' theme of the book.

100

A dark, vertical, textured strip, possibly a book binding or a piece of fabric, against a black background. The strip has a mottled, greyish-black appearance with some lighter, fibrous-looking areas. It is positioned vertically and occupies the right side of the frame.



## WORLD PLAYERS

—Messrs. Klaw & Erlanger announce the entire success of the plan which they have been maturing for several years, to get in one booking agency the exclusive booking of the principal southern points East of the Mississippi River. While the discussion was going on to the merits or demerits of this idea, these gentlemen were adding theatre after theatre to the list, until now they are able to announce that one letter written by a combination manager is sufficient to get time booked in all the important Southern theatres east of the Mississippi River. All traveling managers who have thus far transacted business with Klaw & Erlanger's Exchange under this new plan express themselves as thoroughly pleased with the operation.

—Edwin P. Hilton, manager of Elsie Willard, who is now touring in Herbert Hall Winslow's musical comedy, "The Little Speculator," writes that he is much pleased with the increase in business he has experienced since the new plan was made a hit. Carlotta, the dancer; Albert Mahar, Viola Ray Crosby and Frank P. Haven are also making friends everywhere. Mr. Hilton says that for very nearly the remainder of the season he will play in the largest cities for three nights and one week.

—Notes from the Marie Kintze Co.: Stanley Walls has joined the company. We played in St. Johns, Mich., week of Oct. 10, to St. R. O., for four nights, and after Harry Morton, Miss Willard is making a hit. Carlotta, the dancer; Albert Mahar, Viola Ray Crosby and Frank P. Haven are also making friends everywhere. Mr. Hilton says that for very nearly the remainder of the season he will play in the largest cities for three nights and one week.

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—Geo. A. Fox has joined the "Tim the Tinker" Co., as musical director.

—Manager W. P. Crossley writes that Ward & Vokes' business has been most gratifying, especially as they made money on ten one night stands where it was supposed the stars had been withered and added: "I believe them to be the coming force of the future, as their peculiar style of business seems to 'catch on' everywhere."

—George Conway is the business manager and treasurer of "Play of Truce" Co., and Lizzie Conway is playing Johanna McShane in "The Rising Generation" Co.

—The Columbia Comedy Co., headed by Virginia Booth, Chas. Mortimer and Fredrick Kimball, opened their season at Mr. Pulkas', 11, Oct. 15. They carry special scenery and costumes for a high class repertory of new plays.

—Jennie Holman is ill in the National Temperance Hospital, Chicago. Miss Holman has been very ill from the effects of a severe anginal operation, but is now thought to be convalescing.

—Thomas J. Grady has resigned from Anderson's "Jolly Old Chums" Co.

—Augustus Blum and Kathryn Kidder announce that they will not use the English adaptation of Sardon's "Mme. Sans Gene," but will simply use a translation of the play.

—George W. Keogh has brought suit in the Supreme Court of the State against Wm. F. Cody (Buffalo Bill), for alleged breach of contract. Mr. Keogh alleges that Mr. Cody engaged him as a manager of "The Lady of Venice," which was produced at the Fifth Avenue Theatre last season.

—The New York Ideal Opera Co., of which Chas. A. Kaiser is manager, has come to grief after four performances. A meeting was held in this city, Oct. 12, by the members of the chorus and the musicians, at which it was decided that, unless Mr. Kaiser paid them the salaries due very soon, legal action would be taken in the Circuit Court.

—Tomina and Lily Adams, daughters of Geo. H. Adams, will not go on the road this season, but will attend school in Philadelphia, Pa.

—C. G. Moore informs us that he has left the Minnie Seward Co. as business manager, and has joined the St. Lorenz, manager of the company. He further states that when the case came up for trial at Canandaigua, N. Y., recently, the constable failed to appear with the summons and the case was postponed.

—Jefferson, Klaw & Erlanger have secured Mrs. Langtry to play on their Southern circuit.

—T. J. Shewer and Nellie Diamond, with Waite's Comedy Co., have decided to separate at the close of the present season.

—Notes and Roster of the Spooner Dramatic Co.: Manager F. E. Spooner has secured rights to "Down the Slope" and has bought the play and all rights to "A Purchased Silence." Both plays are now under rehearsal and will be put on in a new scenery.

—Allie Spooner is making a hit in her songs and dances and winning great praise from press and public. Business so far has been good. Roster: F. E. Spooner, manager; Edwin Brink, Count de Szeewaring, J. H. Rossy, J. H. Lewis, Elbert E. St. Lorenz, manager of the company. He further states that when the case came up for trial at Canandaigua, N. Y., recently, the constable failed to appear with the summons and the case was postponed.

—The following attractions are playing with Jefferson, Klaw & Erlanger through the South this week: Hoyt's "Black Sheep," Neil Burgess' "County Fair," "Coon Hollow," the Kiliani pictures, Chas. Frohman's Company, "The Girl I Left Behind Me," Ed. Elliot, Milton Nobles, and Archie Boyd, in "The Country Squire."

—Wm. Echols is ill at his home in St. Louis, Mo. Harry Low Palmer informs us that he has left the advance of Callender's Minstrels, and has signed a contract with the "The Colored Barber's Picnic, or Hot Stuff in de Woods."

—Violet Cameron, of Lothrop's Stock Co., Boston, Mass., writes us that she was married to Major M. F. Gleason, lightning drill performer, one year ago, at Worcester, Mass., and that the marriage is most happy.

—Clinton A. Robbins and wife, Bessie Burrows-Robbins, have rejoined Paige's Players.

—Harry R. Austin, joined the Todd & Raymond Comedy Co. as business manager. Business continues good. We have added two new plays to our repertory and have received enough letters from ads. in last week's issue to organize three or four companies.

—The postman has delivered to "Manager" Robb a record for mail for one individual. The illuminated parade by the challenge band each evening, is a novel feature. Cans of red fire are placed along the curb streets and the entire street is illuminated by the light of the cans.

—"Samson's" W. D. Howells' dramatization of a biblical story, was acted for the first time on any stage at the Van Curler Opera House, Schenectady, N. Y., Oct. 3, with M. A. Kennedy in the title role.

—Roster of De Judge's Troubadours: Frank De Judge, sole proprietor and manager; Jas. Wall, stage manager; Chas. Emmett, musical director; Arthur Thorne, representative; Ned Keller, Jennie Kelton, Tillie Mason, Amy Gottlob, Harry Thompson, Chas. Otto, the Walsh Bros. and Ned Kelton's acting dog, Duke. Season opened at Sandusky, N. Y., Oct. 12.

—The opera house at Adel, Ia., was burned to the ground Oct. 6, during a big conflagration that nearly wiped out the business portion of the town.

—Glen Chase, of the Chase, Wells Theatre Co., was married to Emma Manning, a non professional, of Newton, Ia., recently.

—Maude Howe-Morton gave birth to a baby boy at Great Falls, Mo., on Oct. 7. Mother and child are doing well.

—C. W. and Maude Courtney have joined the Kromer Theatre Co. for leads.

—Milt Boyer writes as follows: "The same old story. Friday morning, and over five hundred letters to my ad," and many from the West to hear from."

—Notes from the Woodward Theatre Co., now playing Iowa and Minnesota: We are in our tenth week of good business. The roster of the company remains unchanged from the opening, viz: Pressley R. French, Chas. Horn, Harry H. Lewis, Harry Davis, W. F. Schroth, O. D. Woodward, Carrie Woodward, Blanche Hall, Doris Carlton and Grace Raymond. Our production, "Down the Slope," has compelled us to hang out the S. R. O. sign several times and we are doing well.

—Roster of Louis Hartman's Co., in "Potted": E. Burton, Leona De Vere, E. Frances, Miss Hathleigh, Lazzar A. Livingston, managers; Lewis Hartman, leads; Jos. Livingston, John Crane, Ed. Burton, R. E. Hartman, M. Hartman, C. A. Good, Harry Jones, Charles Matthews, advance, and Ed. Kettelbaum, advance agent.

—Sharp's Opera House, Humboldt, Tenn., is closed permanently.

—Fowler's Players report good business in Iowa and Nebraska. The company includes several singing, dancing and musical specialty people. The roster: Hal Brown, Joe Bennett, P. F. Rutledge, Earl Craddock, Mrs. Jennie L. Casey, Margaret Cushman, Margaret Miller, Lillian North, Lillian North, pianist; E. F. Hutchins, business representative; Jack Fowler, manager and proprietor.

—The new opera house at Bennington, Vt., which opened for the first time about two years ago, has just come under a new management. C. A. Good, succeeding Harold A. Tiffany, Mr. Good has been obliged to go abroad on account of ill health and Mr. Tiffany, finding that the management of the house required more of his time than he could give to it, desired to leave. Mr. Wood is well known to the profession, having managed the old theatre for years. The old house has been converted into an armory, and the new house runs without opposition. Recent attractions were "A Trip to China" and "The Girl I Left Behind Me." Among the company are: George Thatcher, Prof. Bristol's Equines, Adams' "A Crazy Lot" and "The Fencing Master."

—Jeffrey Pandy recently fractured several ribs by a fall. She is slowly recovering.

—J. Irving Southern and Emma Salisbury Southern have joined Sidney Drew's "Gilded Age" Co.

—H. C. Willard joins Fred Marsh's Select Players Oct. 18, at Oxford, N. C., as advance representative.

—Albert Wilson, basso singer, is with the Tavery Grand English Opera Co.

—Lewis Silver will close his engagement with Marsh's Players Oct. 20.

—Roster of Shea's "U. T. C. Co.": John J. Shea, leads; Bessie and Lulu Shea, Denello and Turlington, Nellie and James O'Neil. Among the company are: Boekel, W. B. Eastwood, Chas. More, W. F. Johnson and W. E. Braumbaugh, with Fred Wolford, advance.

—Notes from the Calhoun Opera Co.: We have seen out two weeks, and are doing a splendid business. Our company numbers forty-eight people. The principals are: Laura Millard, Adelle Farrington, Gertrude Lodge, George Lyding, Douglas A. Flint, Edward Webb, Anthony Wagner and Kittie Calhoun.

—Ulla Akerstrom has just completed a comedy, entitled "Mamma's War."

—Frankie Brach, of the Robinson Opera Co., has recently recovered from the surgical operation recently performed upon her, and rejoins the company this week at Harrisburg, Pa.

—The Knott McNeil Co. will close their season, temporarily, Oct. 15.

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## HARRY HARWOOD

Was born in the City of New York, Feb. 1, 1851. He made his first appearance upon the stage in November, 1871, at Newark, N. J., as "Trap in 'Everybody's Friend.'" John E. Owens being the star. He finished that season at the Griswold Opera House, Troy, N. Y., under Emma Walker's management, as prompter and utility man. During the season of 1873-74 he was walking gentleman with John A. Stevens' stock company, playing the circuit which included Kansas City, St. Joseph, Leavenworth and Omaha. His next engagement was with Augustin Daly's Company, at the Grand Opera House, New York, during the season of 1874-75. The remainder of that season having been spent touring with E. L. Davenport. He next went to the Providence (R. I.) Opera House, under the management of William Henderson, playing second comedy, and remained there during the seasons of 1875-76.

An engagement followed with C. A. Spaulding, of St. Louis, Mo., for the Olympic Theatre stock company, as second comedian. He remained there three seasons, until the breaking up of the stock system in that city. The season of 1879-80 he traveled with the late E. A. Sothern, this having been Mr. Sothern's last season in this country. During the summer months of 1874-75 he was at St. Johns and Halifax, under the management of J. H. Hanger, through the seasons of 1880-82 he was with Ada Cavendish, and afterwards with Joseph Murphy, playing comedy and character roles. Mr. Harwood was three seasons with Shook & Collier, playing Jarvis in "The Rights of London." He also created the part of David Copperfield in "The Forgiveness," and remained with that troupe for four seasons. This part brought him considerable reputation, and resulted in his engagement by Chas. Frohman for Gen. Buckhorn, in which character he was produced in 1888 and in which Mr. Harwood won considerable increase of fame. During the run of this play he was married, April 17, 1890, to Alice B. Haines, a member of the company, who died in childbirth, Feb. 14, 1891. Mr. Harwood, through the original Quaker, in "Miss Helyett," which was produced in 1891. For the past two seasons he has been with John Drew, and has created the parts of Pontard in "The Masked Ball" and Hiram Green in "The Blue Jeans." He last season played the part of Stotch in "The Bubble Shop," at the Empire Theatre, this city. In this role he has been assigned a part directly opposite to the line of business with which he has been identified for the past fifteen years, viz., comedy. His stock having been essentially the villain of the play, but nevertheless his performance has won much praise.

Mr. Harwood has played with most of the noted stars during the past twenty years, and can point with pride to the record of a busy life and a successful career.

MISSOURI.

St. Louis.—Business was good last week, as the city was well filled with country merchants. The Kendals drew the society people.

OLYMPIC THEATRE.—Ann Stannard made her professional debut at this house Oct. 15, in "Lady Windermere's Fan." The evening was a large one, and the Minstrels appeared Sunday afternoon and evening. The Tavery Grand English Opera Company 22.

THE PATENT SHOW.—The "Patent Show" did a good business last week. Russell's Comedians this week, in "A View of Julia Marlowe 22."

THE TORNADO.—"The Tornado" this week. "The Fast Mail" 22.

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NEW YORK CITY.

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**Last Week's Events**—The theatrical happenings of the past week were mostly of minor importance. The most noteworthy were the first metropolitan presentation of one of Chas. H. Hoyt's comedies, and the first production of a German farce comedy. Outside of the combination houses there was but one change of attraction, and that resulted in the presentation of an already familiar play. The business of the week was far from good, although some houses reaped large profits. . . . The

there was but one change of attraction, and that resulted in the presentation of an already familiar play. The business of the week was far from good, although some houses reaped large profits. . . . The continued performances for the week ending Oct. 13, were: "The Little Trooper" at the CASINO, "Dr. SYDNEY" at the BROADWAY, "Shenandoah" at the ACADEMY OF MUSIC, "The Bumble Shop" at the EMPIRE, "The Devil's Deputy" at ARKLEY'S, the Illipians at the FIFTH AVENUE, Richard Mansfield at the HERALD SQUARE, "The New Boy" at the STANDARD, "A Gaiety Girl" at DALY'S, E. H. Sothern at the

PIRKE, "The Devil's Deputy," at ANGUS', the "Captains at the FIFTH AVENUE," Richard Mansfield at the HERALD SQUARE, "The New Boy" at the STANDARD, "A Gaiety Girl" at DALY'S, E. H. Sothern at the LYCEUM, W. H. Crane at the STAR, "The Irish Artist" at the FORTY-SECOND STREET, and Rice's "1492" at the GARDENS, the one last named closing upon that date, .... The one week stands closing Oct. 13 were: "The Girl I Left Behind Me," at the PROPER, "Slaves of

Gold," at NIBLO'S, "A Ride for Life" at the GRAND OPERA HOUSE, "Hoss and Hoss" at JACOBS' THIRD AVENUE, "The Prodigal Daughter" at the HARLEM OPERA HOUSE, and Tony Pastor at the COLUMBUS.... Variety entertainment was furnished at TONY PASTOR'S, KOSTER & BIAL'S, the UNION SQUARE, the LONDON, PROCTOR'S, the OLYMPIC and MINER'S BOWERY and EIGHTH AVENUE.....Comstock's

Minstrelis continue at ST. JAMES HALL, and Hagenbeck's trained animals remain on exhibition at the MADISON SQUARE GARDEN. . . . Performances in German were given at the IRVING PLACE and GERMANIA, and performances in Hebrew at the THALIA and WINDSOR. . . . HOYT'S THEATRE, under which name the late Madison Square Theatre is now known, opened its first season under its

new title Oct. 8, with the first metropolitan presentation of Chas. H. Hoyt's farcical comedy, "A Milk White Flag." A detailed mention of this event having been made in our last issue, it is only necessary to add that the play received considerable adverse criticism on account of alleged violations of good taste, resulting from the choice of a theme which does not readily lend itself to comedy.

but, nevertheless, while some of the scoring was merited, and while it is, moreover, true that in many respects this play does not equal the best of Mr. Hoyt's efforts, it surpasses all of his previous productions in stage effects, and it is entirely safe to predict for it a most satisfactory run here. . . . James T. Powers made his initial bow in the title role of "The New Boy," at the STANDARD THEATRE, Oct. 9. Mr. Powers' previous work has been

Oct. 9. Mr. Powers, whose past work has been of very uneven merit, has never had a role which fitted him better than the one he now essays, nor would it be easy to find an actor who could give to it a more satisfactory rendering. His conception of the character was admirable, and he constantly kept in evidence the fact he was a man masquerading as a boy and trying to lend himself ably to his wife's scheme, while the last

was nevertheless difficult, distasteful and fraught with severe hardships. His facial expressions were remarkably effective, and altogether he did more in this role to prove his claims to distinction as an actor than in all of his previous work, for his comedy was genuine and legitimate and entirely devoid of clowning. His presence in the cast should add materially to the success of the play.

Mr. Powers alone being in review in this instance, it is only admissable to say that the other members of the company afforded additional proof that they deserved the praise originally bestowed upon them. . . . At the HERALD SQUARE THEATRE Richard Mansfield again delighted his admirers, and added to their number, by appearing in his repertory of plays. He presented, Oct. 8, "Beau Brummage."

mel," which was again seen 12. "Arms and the Man" was the offering 9, and at the matinee 10. "Prince Karl" entertained evening of 10 and at the matinee 13. "A Parisian Romance" claimed attention 11, and "Dr. Jekyll and Mr. Hyde" was seen evening of 13. . . . The musical season of 1894-95 began Oct. 10, at the METROPOLITAN OPERA HOUSE with the first concert of the Melba Concert Co.

under the management of Abbey, Schofield & Grau. Mme. Melba was assisted by M. Piancon, Mme. Scatchi, M. Maugneri and J. M. Fabian, pianists. In addition to the concert numbers the garden scene from "Faust" was given. In response to a recall Mme. Melba sang "The Old Folk at Home.".....Hallen and Hart began on Oct. 8 a fortnight's engagement at the Blouf Theatre.

interest from the fact that the partnership existing between these performers expires at the end of the present theatrical season. . . . At the GERMANIA THEATRE, on Oct. 11, was produced for the first time on any stage, Adolf Philipp's new farce comedy in five acts, entitled, "Ein Neuzürker Brauer und seine Familie." It is the third

of Mr. Philipp's studies of New York life, designed to give to the German populace plays of the kind made famous by Edward Harrigan. It tells of the family relations and trials of Brewer Woehrmann, whose son marries a poor girl in opposition to his father's wishes, and whose daughter marries a big game Baron, who manages to ruin his father-in-law. The play cannot yet be fairly judged, as it is in

some what crude form, and will no doubt be immediately subjected to revision and curtailment. The cast: Helm Lehmkuhl, Adolf Philipp; Hain Camillethee, Bernh. Rank; Louis Strunkohl, Max Lube; Baron Von Donnermark, Otto Meyer; Jeremias Hiltkeopfle, Emil Biele; Carl Woehrmann, Aug. Walter; Ernst Woehrmann, Paul Weig. Emilie Woehrmann, Luise Werner; Marie Hiltkeopfle, Gertrude Schuster. — Harms, a. 18.

mann's "Heimath" ("Home, Sweet Home"), which had its first American production Oct. 4, 1895, was the IRVING PLACE THEATRE, was reproduced at that house on Oct. 11. On this occasion, Lucie Freisinger, from the Volks' Theatre, in Vienna, Aus., made her debut in this country, appearing as Megda, the role made familiar by Mine. M. M. Tuck, who assumed it in her play, leaving the

title, and translated from the original.... The Twelfth Night Club, an organization of female professionals, had a benefit performance on the afternoon of Oct. 11, at the EMPIRE THEATRE, at which number of professionals assisted. Among the features was a rhymed dramatization of "Auld Reekie," and a one act play entitled "Smouldering Fire," by Grace Livingston Furness, neither

which had ever before been seen upon the stage. . . . Upon the same afternoon the Anonymous Club had a benefit performance at the Casino, which they styled their "first annual revel," at which, however, no novelties were presented. . . . An unique entertainment was given, Oct. 11, in the studio of James L. Breese, in West Sixteenth Street. It was styled a picture play, and consisted of a series of stere-

Udon pictures, illustrating a play entitled "M. Black and Jerry" of which Alexander Black is the author. The play was by Mr. Black read the play aloud, and its action was illustrated as above described. The play treated of the love affair of a young woman who desired to become a newspaper reporter.....The four hundred and fiftieth performance of Rice's "THEAT" was duly celebrated Oct. 12, at the GARDEN Theatre.

and upon the following night the play closed  
metropolitan run....."In Old Kentucky" leg  
Oct. 8 a fortnight's engagement at the AMERICAN  
THEATRE.

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A MEETING of the directors of the new Cass  
company was held Oct. 11, for the purpose of









FRANK C. HUFFMAN, for the past two seasons connected with Wm. Campbell in the management of the London Belles, is organizing a new company, called the Eastern Belles.

**ELGIN VARIETY THEATRE**—The bill this week embraces *Blanche*, *Le Claire*, *Dan C* and *Ida Murray*, *Ben F. Morris* and *Madame Wood* in *Nellie Tansen*, *Billy Cross* and *Nellie McPherson*. *Revue* will feature *Jimmie Barry* and *Frank Fitzgerald* will be featured.

**ENGEL'S OPERA PATIEN**—This week: *O'Brien* and *Huckley*, *La Serine* and *Nina Dixon*, *Bowers* and *Dixon*, *J. Folk Byers*, *Lillian S. Arr*, *Pearl Alexander*, *Dolly Barr*, *Long* and *Edwards*, *Jean Melrose* and *Cora Pault*.

**GROTTO MUSIC HALL**—Manager Epstein has decided to suspend operations for the present, unless business shows

WHILE A LONDON DIMM MUSEUM.—Curio hall will be occupied this week by the Crowley Children, midget skeletons; Dash Kingston, shadowgraphist; Sig Theodore, fire king; Clara Mack, statuary; and Bonnie Dibbs and May Rankin, boxers. On the stage—Mathieu, Blanch Palmer, Mac La Rue, May Proctor and Ben Wallace.

**KUHL & MIDDLTON'S GLOBE MUSK—**Curlo Hall; Spick, midget; Sig. Giovanna, musician; a tattooed man, his wife and dog and a Japanese family. **Shedder & Mott's** new show, **THE STREET DICK MUSK**, Kuhl & Middleton's **CLARK STREET DICK MUSK**, a curio list for this week includes Ella Ewing, Essex, a strong man; Herr Carr, with wrestling bears; Gallati's trained birds, and the Venetian orchestra. A good variety programme will occupy the stage.

**AFTERMATH—**"The Streets of New York" is the bill at the Standard this week, specialities being interpolated

Cleveland's Minstrels are booked for a single performance at the Columbus next Sunday night by Co. Manager Chas. Irwin, of the Columbus Bros. Specialty Co., to the town on business last week. Peter Jackson will take the road in "U. T. C." after the holidays. Kaidfield's Orpheum Stars are in town, practically stranded. Reilly & Woods' Co. laid off here part of last week. Neil Smith, of the circus firm of Scribner & Smith, is handling Harry Williams' Own Co. this season. George Lamors, an acrobat, fell a distance of

forty feet at Frank Hall's Casino 9. He was walking head downward on a trap, with rope loops for his feet. One of the loops broke, and he fell to the floor, striking the back of a vacant seat and breaking his leg. —Chas. E. Anderson, a young man who backed the comic opera, "Athenia," at McVicker's recently, is in duranceville for embezzling a large sum

of money from his employer. When Mrs. Langtry plays the Chicago Opera House considerable trouble is likely to ensue. Manager Harry J. Powers, of Hooley's, and Manager Prior, of the Schiller, each lay claim to the attraction, and promise to cause some disturbances through the courts. Martin Beck announces that Manager A. Engel is going to put a variety show on the road. The Kentz Santley Co. come to Sam T. Jack's Opera House.

**Quincy.**—At the Empire "Blue Jeans" drew a good house Oct. 13. The Calhoun Opera Co. did a big business 11. Frohman's Company, in "Sowing the Wind," did the largest business the house has enjoyed this season, 1. Coming: "The Devil's Auction," 23, 24. "Duffy's Blunders," 27. "The Hustler," 29. . . . Laura Millard, has been engaged by the Calhoun Opera Co., and joined them to the city.

**Debuter.**—At the Powers Grand Joe Ott, in "The Star Gazer," did a good business Oct. 9. The Calhoun Opera Co. sang "The Black Hussar" and introduced Worth's living pictures between acts to a splendid audience 10. Russell's Comedians did well 12. Coming: Cleveland's Minstrels 15, M. M. B. and Kyrie Bellew 16. In, Inld, Kentucky 18, Mills' Opera 19.

**DELAWARE.**

**Wilmington.**—At the Grand Opera House "The Captain's Mate" drew a fair audience Oct. 9. "The Power of the Press" did not fill the auditorium.

came 13 to good business. Coming: Marie Wainwright 15, 1492-20. The Country Sport-22, Stuart Robson 23.

ACADEMY OF MUSIC—Muggs' Landing had a good business 8, 9, 10. Peter Maher a Specialty Co. drew fair audiences 11, 12, 13. Booked: American Players 24 to 27.

PROF. STEINBERG, leader of the Opera House orchestra, and composer of the "Thousand Island March," (two steps),

**GEORGIA.**

**Savannah.**—Milton Nobles was here Oct. 8 o

and played a fair house. Nellie McHenry had splendid audiences at two performances 11. "The Silver King" is booked for 16. "Von Yonson" 17. "Jane" 19, 20. Barnum & Bailey's Circus did a big business 10. The largest tent was packed two performances. The Butler Combination which includes Tom and Ethel Butler, Ed Hardy, May Cody and Prof. Larry Keenan, after playing a

brief engagement at Pooler, Ga., have returned to Savannah. Ed. Hardy and May Gody will show at Tivoli Park for the next two weeks and the Butlers will be at the Gaiety Theatre, Savannah, which is under the management of P. H. Fitzpatrick. The Gaiety Company is composed of Helene Steckton, Chas. H. Gorman and Lottie Adams, and the Butlers.

**Springfield.**—At the Grand Opera House "The Lost Paradise" Oct. 10 had a well filled house. Pauline Hall, in "Dorcas," 12, had the largest audience of the season. Coming: Mr. and Mrs. Kellar 16, "Down in Dixie."

12. Mrs. Potter and Kyrie Hellow 20 At Black's Opera House, Mudge Tucker finished a successful engagement  
13. "The Boy Tramp" 15, 16, 17.

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**SOUTH DAKOTA.**

**STOCK RATES.**—At the Grand Old Woodward Theatre Co. opened Oct. 15 for a week in repertory. The Andrews Opera Co. 8 had a packed house. Fisher's "A Cold Day," and Scott's "A Chip of the Old Block," did a fair business. This company laid idle here 10, 11 owing to the burning of the opera house at Mitchell, 8, 10, 11, when they were booked for those dates. Joe Hill, in "The Sign of the Cross," was a success.

KANSAS.

**Wichita.**—At Crawford's Grand 'The Silver Wedding' had a top heavy house Oct. 11. "The Devil Auction" did a big business 12, 13 and machines. Coming

**Topeka.**—At the Grand, "The Devil's Auction" came Oct. 10 to good attendance. "The Hustler" came 12. At the Topeka Theatre, the Steward & Hallada Co. had good business week of 7.

**Arkansas.**

**Little Rock**—At the Capital Theatre Robin Gaylor, in "Sport McAllister," came Oct. 5, 6. He made 8, and T. W. Keene, in "Hamlet," Romeo and Juliet, and "Richard III," had big business. "The Turn of the Mind" had more business than "The

booked for 13, canceled, due to Barlow's Minstrels. B.  
"Mr Barnes of New York." 24. "Edison and Folks." 25.  
"The Colonel." 27. "Sells Bros." Circus, and 9, to his  
business. "Paines." "Last Days of Pompeii." 11-13, at  
West End Park, had good business. . . . Due at 11, en route  
Park, House's Band, 22.

**FOREIGN SHOW NEWS.**

"THE ARMORER," a new classical play, in four acts, by Naomi Hope, was acted for the first time Sept. 30 at the Theatre Royal, Whitehaven, Eng.

"LA MARYNA," a play, in three acts, by Judith Gautier and Joseph Gayda, and "Le Sycomore,"

comedy in two acts, by Paul Alexis and W. S. Gilbert, were performed for the first time Sept. 20, at the Odéon, Paris.

"A STORY OF WATERLOO," a play in one act, by A. Conan Doyle, was given a first production Sept. 21, at the Prince's Theatre, Bristol, Eng.

THEATRO LIRICO INTERNAZIONALE, Edoardo Geronzi, director.

Yegor's new theatre in Milan, Italy, was opened Sept. 22. "La Murtire," a new opera, in three acts, by spiro Salnara, was the inaugural attraction. The house was crowded, and in the audience were representatives from all parts of Europe.

"Snowed Up," an original sketch, by Wal Pin was presented for the first time Sept. 24 at Sadler's.

"THE BELLS OF VERNAKLE," a new sketch, by L. Mortimer, was produced for the first time Sept. 24, at the Seabright, London.

"TRUTHFUL JAMMA," a play in three acts, by James Mortimer and Charles Klein, received its initial presentation Sept. 24, at the Theatre Royal.

"ROBERT UND BERTHA," a musical play  
four acts, by Gustave Roder, was given its first  
performance in England Sept. 22, at the Opera  
Comique, London.

"DR. MYSTAK, THE HYPONOTIST, OR MRS. GRIFFIN NO. 2," a comedy drama, in four acts, by W.

VERDI's "OTELLO" was given its first production in Paris Oct. 12, at Grand Opera. The performance was made the occasion for a political and artist manifestation. Signor Verdi was given a royal welcome and was decorated by President Gambetta.

Perier with the grand cordon of the Legion of Honor.

"**SABAKA**," ("The Apple Feast"), Johann Strauss' new opera, libretto by Kaibek and Davis, was given its first production (Oct. 12, at the Theater an der Wien, Vienna. The performance was the opening of Johann Strauss' jubilee golden an-

[CONTINUED ON PAGE 529.]

5







[illegible]

The case of J. Griffin, centre fielder of the Brooklyn Dodgers, against the Wagners, now of the Washington Club, in the National League, to recover an alleged claim of \$250 was finally disposed of in Judge Peterson's Second District Court of Brooklyn, N. Y., on Oct. 9. Upon motion of Frank Wagners, Jr., the court dismissed the case and dissolved the attachment of their receipts in the possession of the Brooklyn club.

Samuel Terrell, of Nashville, on Oct. 3, picked up in front of Raymond's brick shop Charlie Maddock's baseball pin. When the Maple Leafs won the championship in the early '30's their admirers presented them each with a gold pin. The pin was inscribed with the words "champion N. B. L. team" and the reverse side the name of the player. At the time of the Brooklyn's big fire in 1875, Maddock lost his pin, and it is supposed the recent heavy rain brought it to the surface. As it was at the time of the fire, the words "champion N. B. L. team" are broken out. The words "Charlie Maddock, catcher," on the back are quite legible.

Mr. Terrell intends to fit the pin up and forward it to the Brooklyn club, so much to win games and glory for the champion team.

they do organize, however, there is little chance of the Brooklyn team being a part of the new league. The Brooklyn team was owned by Harry Wagner, of the Washington Club, said in a recent interview: "At last we are out of that pesky twelfth place which has been such a hoodoo to the Washington Club in past seasons. With the men at the top of the league, the majority of them were, we did not hope for much better than tenth place this year. It is no use crying over spilt milk, but with any kind of an effort shown by umpires we might be able to get into the top five. There is no denying the fact that in the numerous instances games went against the Washington Club, which should have been won. The umpires of 1931, therefore, ought to carry favor with President Young, when he was seated in the grand stand at Capitol Park. We are not at all unreasonable in our demands, but every club playing ball on its merits and that is the only way to get the best. We shall have no further experiments with umpires be tried at our expense. We have some good lively material in the Washington Club, and we will stick to the best advantage as much as the playing season of 1932 shall be inaugurated."

[illegible]

Lanchester Water St. Houlihan 6 to 1 won. Ellen H. 1 to 1. 13th time. 0.94%  
 1 to 1, third time. 0.94%  
 8th race—**Fourth race**—**Wagon** \$20, selling five and a half furlongs—Detroit, 10 W. Morris 6 to 1 won. Lailah, 10 Delahanty 4 to 1, second; Jack, 10. 1.2%  
 9th race—**Fifth race**—**Wagon** \$20, selling five and a half furlongs—Soprano, 92 Houlihan, 7 to 1 won. Longhanks, 108, Yetter, 7 to 10, second. Third race—**Wagon** \$20, selling four furlongs—Lancaster, 108, 1.2%  
 10th race—**Sixth race**—**Wagon** \$20, selling four furlongs—second yardy—Plunderer, 108, Clara, 7 to 10 won. The Pearl, 95 Alford 10 to 1 second. Republic, 96% Corby, 96%  
 11th race—**Seventh race**—**Wagon** \$20, selling four furlongs—second yardy—half mile and seventy yards—Maggie Richards, 91% Fitcher, 8 to 1 won. Red Cross, 95 J. Davis, 5 to 10, second, Maggie Beck, 107, McAdams, 7 to 5, third. 1 time. 0.94%

Oct. 12—**First race**—**Wagon** \$20, selling five furlongs—General Gordon, 99 Corby, 5 to 1 won. May D. 99 Houlihan, 2 to 5 second. Vagabond, 108% Davis, 8 to 1, third. 1.2%  
 2nd race—**Wagon** \$20, selling four furlongs—year olds, four furlongs and seventy yards—Wayward, 114, Manover, 8 to 1 won. Mamie Clark, 118, Corby, 8 to 10 second. My Irvine, 118, Delahanty, 8 to 2, third. 1.2%

2. Donbrie b. b. Roche, 5, 15; Hard 4. Griffin 3.  
 3. Quen b. b. Roche, 4, 12; Hard 4. Griffin 3.  
 4. Second and third. Mutua placed. 2nd place, \$5.75; third, \$7.10. John Cooper, place, \$16.35; 3rd, \$2.45. Roche, third, \$14.90.  
 5. Fifth race.—For all-age, a sweepstakes, \$1,000 added, 5 mile.  
 McCafferty & Wardlaw's b. g. Nero, aged; by Flood-Queen b. b. Nero, 7 and 2.  
 6. Quen b. b. Roche, 4, 12; Hard 4. Griffin 3.  
 7. M. Allen's b. f. Hazelclaw, 4, 12; even and 1.  
 8. P. J. Dwyer's b. h. Leonawell, 5, 12; 13 to 5 and 7 to 10.  
 9. Time, 1:45. Won by a neck. Length between ears second and third. Mutua placed: Nero, straight, \$19. place, \$2.30; third, \$6.65. Hazelclaw, place, \$6.71; third, \$6.15.  
 10. Sixth race.—For two year olds, a sweepstakes, \$1,500 added, selling, six furlongs.  
 McCafferty & Wardlaw's b. g. Nero, by Flood-Queen b. b. Nero, 7 and 2.  
 11. Quen b. b. Roche, 4, 12 and 4.  
 12. 1. Mantana Stable's b. f. Utimo, 10; 7 to 5 and 2 to 1.  
 2. McClelland's b. f. May Day filly, 100; 4 and 6 to 5.  
 3. Nero, third, 44. Clayton

—First race—Purse \$200, selling, five f  
 Fermoy, 97, Corbley, 13 to 8, won; Par

second; May Irving, 116, Delehanty, 5

.....Clayton S







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 QUARRELLED IN SAME WAY,  
 WE TWO—LIKE YOU  
 PARTED ON THAT SAD DAY,  
 YOU TWO—DON'T DO  
 AS WE HAVE FOOLISHLY DONE,  
 YOU TWO—BE TRUE,  
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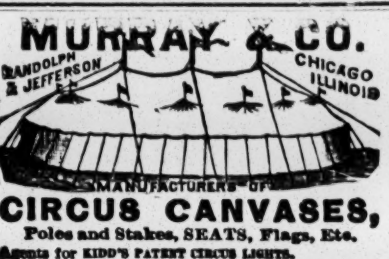
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